

The Great Singers Sing The Great American Songs

Wednesday, August 13, 1980, 8:00 p.m.

Frankie Capp-
Nat Pierce
Juggernaut Band

Selections include a salute to Henry Mancini

Joe Williams

Songs by Duke Ellington

John W. Bubbles

It Ain't Necessarily So and *There's A Boat That's
Leavin'* from *Porgy and Bess* by George Gershwin

Intermission-

Carmen McRae
and Trio

Songs by Alan and Marilyn Bergman, and Cole Porter

Mel Tormé

Songs by George and Ira Gershwin, Harold Arlen and
Johnny Mercer

Baldwin is the official piano of Jazz at the Bowl.
KK-GO, 105 FM, the official jazz station for Jazz at the Bowl.

1980
HOLLYWOOD
BOWL Ernest Fleischmann,
General Director
JAZZ AT THE
BOWL



FRANK (Frankie) CAPP is co-leader of The Capp/Pierce Juggernaut and is the band's drummer. One of the most sought-after drummers in the field of movie sound tracks, sound recordings, television and commercials, Capp began his career in 1952 with Stan Kenton.

A music education major at Boston University, his first ambition was "to teach children to sing." However, at the personal invitation of Stan Kenton, Capp went on tour with the Kenton band for a year. Subsequently, he joined Neal Hefti's orchestra and came to California where he met composer Victor Young. It was Young who convinced him to stay and pursue a recording career.

Capp's professional career spans TV, film recording (playing for every Hanna Barbera cartoon produced to date), records and personal appearances (with Henry Mancini, Andre Previn, Tony Bennett, Ella Fitzgerald), movies (*Sweet Charity*, *Who's Afraid of Virginia Wolff*, *Our Man Flint*, *My Fair Lady* and countless others).

Under contract to Warner Bros., Capp has also completed a series of percussion albums as tributes to big bands, *Sounds You See and Hear*, and has performed with Count Basie and Duke Ellington.

NAT PIERCE, the Juggernaut band's co-leader and pianist, has been a professional musician for over thirty years — arranging, composing and playing piano. His recording and television show appearances number in the hundreds.

Pierce's career began in Boston, where he worked with Charlie Parker, Oscar Pettiford and Serge Chaloff. Later, he joined the Woody Herman Orchestra for five years. Preferring to remain in New York, Pierce left the Herman orchestra to freelance. During the next five years, he wrote arrangements for Herman, Basie, Ella Fitzgerald, Jimmy Rushing and numerous other performers. In 1961, Pierce organized *The Swingin' Herd* again for Woody Herman. *The Swingin' Herd* recorded a series of LP's that highlighted Pierce's arrangements of *Sister Sadie*, *The Days of Wine and Roses*, *Hallelujah Time*, and others. Together they made three European tours, and following a tour of Africa for the State Department in 1966, Pierce left the band.

By 1972 he was writing arrangements and performing with Louis Bellson and other renowned jazz groups in California. 1974 brought him a West Coast tour with the Harry James Orchestra. Two years later, Count Basie became ill and asked Pierce to replace him on the tours booked for the remainder of the year. Returning in January 1977, Basie invited Pierce to participate in a new album entitled *Prime Time*, which turned out to be a 1978 Grammy Award winner.



JOE WILLIAMS was born in Cordele, Georgia, but he is really a product of Chicago, where he moved when only two. In the big city, Williams grew up a hard-working youngster, becoming a wage earner at age ten. Throughout his early years, his musical activities were centered in church choirs and song groups. At seventeen he got his first job as a singer — with a local band leader, Johnny Long. Beginning his career with the band at no pay at all, Williams went to the respectable depression period fee of five dollars nightly — and the major share of that amount came from the grateful musicians who played behind him!

Before joining Lionel Hampton in 1943, he had a succession of singing dates with such band leaders as Erskine Tate, Coleman Hawkins and Andy Kirk. By 1950 Williams was ready for a giant career step: Count Basie invited him to appear with his Septet, and the short stint extended to ten weeks. When Basie left Chicago, Williams came under the wing of orchestra leader Red Saunders, with whom he made his first important recordings in 1950. Another four years passed before his next collaboration with Basie, this time in New York, and this one proved to be the exposure he was waiting for.

Williams began receiving wide recognition, including being selected a five-time winner as best blues singer in *Downbeat* Magazine's annual poll. In the summer of 1955, Williams' first big recording hit with the Basie band — *Every Day I Have the Blues* — opened the door for many more successes as a recording artist. One of the biggest was the album *Count Basie Swings, Joe Williams Sings*.

After six years with Basie, Williams left the band to become a solo performer, and since then has enjoyed top status as a concert, nightclub and recording artist who is featured at the Newport Jazz Festival, and who appears as a guest on leading television programs, including the Tonight show.



Singer/dancer **JOHN W. BUBBLES** was born in Louisville, Kentucky in 1902 and raised in Indianapolis. When he was eight years old he worked up a routine of *Walking the Dog* with one of his seven sisters; at the age of ten he teamed with six-year-old Ford Lee "Buck" Washington in an act billed "Buck and Bubbles." In a short time they were playing engagements in Louisville, Detroit and finally, New York City, where they became one of the favorite acts at the famed Palace Theatre. "Buck and Bubbles" went on to star in *The Ziegfeld Follies*.

In 1935 Bubbles won Broadway immortality by creating the role of Sportin' Life in George Gershwin's *Porgy and Bess*. He was Gershwin's choice for the part, although he could not read music and had to learn his songs by ear. He went on to star in numerous films, including *Cabin in the Sky*, *Varsity Show* and *A Song is Born*. He was featured in *Judy Garland at the Met*, the only vaudeville show ever to play the Metropolitan Opera House.

In 1955, he was called to Europe to co-star with Caterina Valente in the film, *Ball in Savoy*. He remained abroad for several years, appearing in night clubs, on television and in Armed Forces Shows. In 1957 he returned to America for an engagement at the Sands Hotel in Las Vegas. He has been a frequent guest on television shows and in 1964, at the age of sixty-two he made a comeback dancing and singing with Anna Maria Alberghetti. He is presently working on a new recording of Gershwin tunes.



CARMEN McRAE occupies a pre-eminent position on the roster of great American female vocalists — her intimate, earthy style has often been favorably compared to such legendary jazz singers as Billie Holiday, Sarah Vaughan and Ella Fitzgerald. The sound of Carmen McRae has enraptured audiences, both live and on record, for over three decades.

She was born in Manhattan in 1922 of Jamaican heritage. She decided very early in life that she wanted to be a singer, but it was only after meeting and hearing Billie Holiday, and through the encouragement of her friend, the renowned Charlie "Bird" Parker, that she decided to have a career in music.

She began performing as a band vocalist during the '40's with Mercer Ellington, Benny Carter, Count Basie and others, filling in the gaps between jobs as a chorus girl and secretary. In the early '50's Miss McRae stepped out on her own as a solo singer. She began to record and immediately attracted critical acclaim as an enormously talented jazz songstress.

Since that time, Miss McRae has built upon her reputation with a string of successful albums, personal appearances at America's top jazz clubs and festivals, and enthusiastically received tours in Europe and the Far East.



MEL TORMÉ has had at least a dozen careers in his more than forty years as an entertainer: singer, movie star, composer, radio performer, drummer, television talk show host, musical arranger, dramatic actor, television producer, vaudeville performer and author.

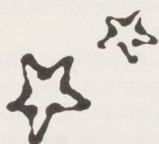
A native Chicagoan, Tormé performed regularly with the Coon-Sanders Orchestra at the Blackhawk when he was only four. By the ripe old age of six he was working in child vaudeville units around Chicago, and two years later, as the result of an audition he took at the Century of Progress World's Fair, he was chosen for a role in a soap opera. From 1933 until 1941, when his voice changed, he was one of radio's busiest child actors. At the age of fourteen, a song he wrote called *Lament to Love* became a top ten hit, recorded by Harry James, Les Brown and other big bands.

The song brought Tormé to the attention of bandleader Ben Pollack, who signed him as a singer and also as a drummer, for a band he put together. On the band's closing night, an RKO film executive was in the audience and, in true motion picture success story style, was so impressed with Tormé that the singer was soon before the cameras — in RKO's *Higher and Higher*. Next on Tormé's movie schedule were *Pardon My Rhythm* for Universal and *Let's Go Steady* for Columbia.

Following two more movies — for MGM — Tormé turned to the television medium. His first starring spot on the home box was a half-hour talk show which was on the air until 1958. During the same period, he turned to acting, winning an Emmy nomination as Best Supporting Actor in 1956, all the while continuing to pursue the various other facets of his career. In the mid-'60's he began adding to his already long list of activities, chiefly in the creative areas of television, writing and producing shows for himself and for others.

In the past several years, Tormé has been increasingly active as a singer, appearing in Vegas, Tahoe, and in prestigious hotels throughout the U.S.

JAZZ AT THE BOWL



Wednesday, August 27, 8:00

THE PIANO MASTERS: Dave Brubeck, Bill Evans and George Shearing. An unforgettable experience with three of the all-time great virtuosos of the Jazz keyboard — the **Dave Brubeck Quartet**, the **Bill Evans Trio** and the **George Shearing Duo** featuring **Brian Torff**.



Wednesday, September 10, 8:00

BICENTENNIAL BLUES. Blues greats B.B. King, Muddy Waters, Big Joe Turner, Big Mama Thornton and Trio and Lloyd Glenn in a special blues salute to the opening of the Los Angeles Bicentennial.

Credit card phone orders **(213) 460-BOWL** (Mon.-Sat. 10-5, Sun. 12-5).

Tickets also available at the Bowl Box Office (2301 N. Highland) and Mutual Ticket Agencies. **Park & Ride Express Bus** \$1.50 roundtrip, free parking. **Group sales** call Dorothy Romanik **(213) 851-7866**. Information **(213) 87-MUSIC**.